



**York Early Music
International Young Artists
Competition**

Saturday 16 July 10.00 am

NCEM, St Margaret's Church



York Early Music International Young Artists Competition

presented by **John Bryan**

*The Competition is supported by the NCEM,
BBC Radio 3, Arts Council England and Linn Records*



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YORK EARLY MUSIC INTERNATIONAL YOUNG ARTISTS COMPETITION

This biennial competition provides an international platform for emerging talent in the world of early music, and offers a major boost to young professional careers.

To be eligible, competitors must perform in an ensemble with a minimum of three members. In consideration of the year musicians have lost to the pandemic, the age limit has been raised to a maximum average age of 33 years on 16 July 2022, and a maximum individual age of 37. (This change applies to the 2022 competition only. In subsequent years the age eligibility will revert to a maximum average age of 32 years, and a maximum individual age of 36.) The ensemble must perform repertory from the period ranging from the middle ages to the nineteenth century, using historically informed playing techniques, instruments and stylistic conventions.

Ten ensembles were selected by the Festival's Artistic Advisers, based on the ensembles' submitted audio recordings:

ApotropaiK (France)
Ensemble Augelletti (UK)
Ensemble L'Aminta (Austria)
Fair Oriana (UK)
Harmos Winds (Netherlands)
infiammabile (Austria)
Liturina (UK)
Palisander (UK)
Protean Quartet (Germany)
UnderStories (Italy)

During the past two days each ensemble has presented an informal preliminary recital under the guidance of **John Bryan**, Emeritus Professor of Music at the University of Huddersfield, a member of the Rose Consort of Viols, and an Artistic Adviser to York Early Music Festival. The aim of these informal recitals was to give finalists the opportunity to adapt to the performance space and get to know the audience in advance of the Competition.

Today the Competition takes place before an international jury (see overleaf). This panel, as well as the audience, includes representatives of the broadcasting,

recording, festival and music promotion worlds, who see the competition as a prime opportunity to identify and select new and promising young talent.

The competitors will be assessed on the following criteria:

- choice of repertory, and a sustainable interesting repertory for future performances
- application of historical style of performance
- musicianship
- interpretation
- creativity of programme planning
- technical ability
- presentation – stage presence, rapport with audience, professionalism
- quality of programme notes
- overall contribution to the early music scene
- eventual professional viability
- professionalism of dealings with the NCEM office.

Prizes

The winners of the Competition will receive:

- a cash prize of £1000
- a CD recording professionally produced by Linn Records, to be recorded in York with Linn's chief producer, Philip Hobbs
- a paid concert as part of the 2023 York Early Music Festival.

In addition, prizes will be awarded by:

- Friends of York Early Music Festival – a cash prize of £500
- Prize for the Most Promising Young Artist/s – a cash prize of £1000 to the most promising individual instrumentalist or to the most promising ensemble specialising in the Baroque repertoire. Endowed by the EUBO Development Trust
- Cambridge Early Music – a paid concert in Cambridge.

JURY

Edward Blakeman

Albert Edelman

Philip Hobbs

Catherine Mackintosh

Barbara Maria Willi

Edward Blakeman is Head of Music at BBC Radio 3, responsible for commissioning and overseeing a wide range of classical, jazz and world music broadcasts and associated programmes. He previously worked on the artistic direction and broadcasting of the BBC Proms and produced music features, documentaries and live relays and recordings of orchestral concerts and operas for Radio 3. Before joining the BBC, he was a freelance flute player, lecturer and broadcaster. He is the editor of various music editions and author of several books, including *The Faber Pocket Guide to Handel*, reflecting his keen interest in Early Music, and is currently editing *The Cambridge Companion to the Flute*. He is a council member of the Royal Philharmonic Society.

Albert Edelman (Netherlands/Belgium) is responsible for the early music programme at Concertgebouw Brugge, Belgium. From 2019 to 2022 he was chair of REMA, the European Early Music Network, which organised the first Early Music Summit in November 2020. Building on his earlier experience at the Utrecht Early Music Festival he is working on the future of the historically informed performance practice and classical music in general. Albert studied French, linguistics and communication at Utrecht University and has worked as a translator and a classical singer, including with Cappella Amsterdam, The Amsterdam Baroque Orchestra & Choir, and Le Poème Harmonique.

Philip Hobbs is Chief Producer for Linn Records. He has worked as a recording engineer and producer for more than 30 years. He has recorded many of the world's leading artists and ensembles, from Jon Lord and Sir Paul McCartney to Richard Rodney Bennett and Kenny Barron, but a great deal of his work has been in the area of historically informed performance, and he has enjoyed long collaborations with

many renowned ensembles including the Dunedin Consort, The Tallis Scholars and Phantasm. His recent projects include Handel's *La Resurrezione* with the English Concert under Harry Bicket, Bach Cantatas BWV 32, 82 & 106 with John Butt and the Dunedin Consort and *Das Wohltemperierte Klavier* Book II with Trevor Pinnock. In 2020 he was appointed Visiting Professor of Recording at the Royal Academy of Music.

Violinist **Catherine Mackintosh** has been one of the most important artists during the era of early music revival. After a conventional training at the Royal College of Music, she took up the viol and baroque violin and became one of the first of her generation to specialise in early string-playing techniques. A founder member and leader of the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the Purcell Quartet, Catherine pioneered many ground-breaking musical projects played for the first time on original instruments and made extensive significant recordings of Baroque and classical music. An influential teacher, Catherine has passed on her enthusiasm for early style in performance to countless young musicians all over the world.

Barbara Maria Willi is a renowned Czech-German player of historical keyboard instruments and a key figure of the early music movement in the Czech Republic. Having established and led the first Department of Early Music at a Czech University of Music, she is now Dean of the Janáček Academy of Music and Performing Arts (JAMU) in Brno. As guest professor at the Royal Conservatoire in The Hague she co-initiated the Master's study programme European Master of Early Music, a collaboration between JAMU and The Hague. She is also Director of Studies of the EEEmerging+ (Emerging European Ensembles) scheme. As a soloist and chamber music partner, she has performed widely and has received several international awards for her recordings.

ORDER OF PERFORMANCE

The Competition will run throughout the day, with a break for lunch at approximately 1.00 pm. The winners will be announced at the end of the afternoon.

The Young Artists' programmes are presented on the following pages in the order of performance:

UnderStories (Italy)
Liturina (UK)
infiammabile (Austria)

Break

Ensemble L'Aminta (Austria)
Fair Oriana (UK)

Lunch interval

Ensemble Augelletti (UK)
Protean Quartet (Germany)
Palisander (UK)

Break

ApotropaiK (France)
Harmos Winds (Netherlands)

Please note that the Competition is being recorded by BBC Radio 3 – please silence mobile phones and electronic watches. Highlights will be broadcast on The Early Music Show at 2.00 pm on 7 August and will then be available via the BBC Radio 3 website and BBC Sounds.

bbc.co.uk/radio3

The Competition is also being streamed live and will be available to view again at yorkcomp.ncem.co.uk/live

UNDERSTORIES (Italy)

Clara Pouvreau, Bartolomeo Dandolo Marchesi *cello, piccolo cello*

Silvia De Rosso *violin*

Margherita Burattini *double harp*

Gabriele Levi *harpsichord, organ*

NEL CUORE DI VENEZIA

Sonata for two cellos in C minor, op. 2, no. 2

Benedetto Marcello

Largo

1686–1739

Presto

Grave

Presto

Chaconne in B flat major

Antonio Caldara

(arr. for 2 piccolo cellos and continuo)

c.1670–1736

Trio sonata in G minor no. 1, op. 1, RV 73

Antonio Vivaldi

(arr. for 2 piccolo cellos and continuo)

1678–1741

Preludio

Allemanda

Adagio

Capriccio

Gavotta

During the eighteenth century, music is omnipresent in the city of Venice. ‘Nel Cuore di Venezia’ explores the sonorities and compositional virtuosity of three great Venetian composers of that time: Benedetto Marcello, Antonio Caldara and Antonio Vivaldi and their relation to the cello.

All three gave a lot of visibility to the instrument, composing sonatas, concertos and also cantatas for cello obbligato, giving it a significative and virtuosic role. Although Caldara was the only one playing the cello, Marcello still brought great visibility to the instrument, publishing a book of cello sonatas as well as a book of sonatas for two cellos and continuo. Also Vivaldi expressed a clear and strong passion for the instrument, a passion facilitated by the virtuoso performers available to him at the Ospedale della Pietà in Venice.

Among the chosen pieces, the Marcello Sonata is the only original work for two cellos and continuo. Caldara's Ciaccona and Vivaldi's Trio Sonata, originally written

for two violins and basso continuo, are offered here for two 'piccolo cellos', reflecting the ideology of the ensemble: to allow the listener to rediscover a repertoire in a new form, by creating new sound textures and atmospheres.

© UnderStories

Founded in 2018, **UnderStories** focuses on exploring the rise of the cello as a solo instrument, and especially the repertoire for two concertante cellos, in the eighteenth century.

Born from the meeting of Clara Pouvreau and Bartolomeo Dandolo Marchesi at the Hochschule für Musik in Frankfurt, the five members of UnderStories have studied at the most prestigious music schools in Europe: the Royal Conservatory of The Hague, the Schola Cantorum in Basel, the Mozarteum Salzburg and the Civica Scuola di musica Claudio Abbado di Milano. Laureates of numerous international competitions such as the Bach Competition Leipzig, the Förderpreis Alte Musik Saarland in Saarbrücken and the Göttingen Handel competition to name a few, they have had the chance to work individually with Ton Koopman, Lars Ulrik Mortensen, Kristin von der Goltz, Petra Müllejeans, Paolo Pandolfo, Catherine Jones, Mara Galassi and Amandine Beyer among others. They have appeared in festivals such as the Utrecht Oude Musik Festival, the Ambronay Festival, MA Bruges Festival and collaborated with ensembles including the Orchestra of the Eighteenth Century and the Freiburger Barockorchester. In June 2019, they were awarded the audience prize at the Early Music Competition Val de Loire in France.

LITURINA (UK)

Iain Hall *recorder*

Gabriella Jones *violin*

Samuel Ng *cello*

Callum Anderson *harpsichord*

DIE APOTHEOSEN

Le Parnasse, ou L'apothéose de Corelli

François Couperin

1668–1733

Corelli at the foot of Mount Parnassus asks the Muses to welcome him amongst them.

Corelli, enchanted by his favourable reception at Mount Parnassus, expresses his joy. He proceeds with his followers.

Corelli drinks at the well of Hypocrene. His followers proceed.

The Muses wake Corelli and place him next to Apollo. Corelli gives thanks.

Trio Sonata in G major, BWV 525

Johann Sebastian Bach

Allegro moderato

1685–1750

Adagio

Allegro

François Couperin (le Grand) came from a family of distinguished French musicians and showed signs of musical genius from a very early age. Keyboard writing makes up much of his compositional output; however he made important contributions to chamber music in collections such as *Les Goûts réunis* ('Styles United') in which his musical apotheosis of Corelli – *Le Parnasse* – can be found. Couperin, who represents the very essence of French harpsichord music achieves a glorious amalgamation with the Italian style in *Le Parnasse* and certain movements could well be mistaken as works by Corelli. Just as Couperin idolised the music of Corelli, Bach in turn drew inspiration from Couperin as F.W. Marpurg wrote in 1750: 'I can do no more in praise of Couperin than to inform you that the learned J.S. Bach regarded him as worthy of approbation'. Trio Sonata in G major, BWV 525 is one

of Bach's six organ sonatas which are structured in the Vivaldian concerto three-part form. Many of the movements are reworked from earlier compositions that consist of various instrumental combinations so this arrangement for a chamber setting, in keeping with the Baroque transcription tradition, seems particularly appropriate. The sonata's opening movement presents a simple rising triadic theme which recurs in similar forms throughout the sonata. The siciliano of the second movement has a gentle swaying quality which makes way for a vivacious and witty finale.

© Iain Hall

Liturina is an exciting young chamber group dedicated to exploring the potential of period instruments in diverse and challenging repertoire. Founded in 2018 at the Royal College of Music in London, the ensemble made its debut in St Albans Cathedral and the Royal Military Chapel in London.

They were awarded the Richard III Prize for Historical Performance in 2018 and 2019, and performed as part of a prestigious fellowship project in the Royal College of Music's Britten Theatre. Recently, Liturina has worked with Shipwright Theatre on a production of *Dido and Aeneas* and future engagements include *Messiah* in collaboration with Waterperry Opera Festival.

Liturina's members have flourishing careers, collaborating with ensembles such as Florilegium, Academy of Ancient Music, the Hanover Band, La Serenissima, Orchestre Revolutionnaire et Romantique, Orchestra of the Age of Enlightenment, and are in demand as chamber musicians internationally. Beyond historical performance, each member has a wealth of knowledge and experience drawn from all aspects of the music spectrum and this has allowed Liturina to create a fresh perspective.

INFIAMMABILE (Austria)

Maria Magdalena Frauscher *soprano*

Elisabeth Tomani *recorders*

Thomas Adam *historical plucked instruments*

Mathias Roller *Baroque cello*

COLORI D'AMORE

Musical Comments on an Ovidean Lecture on Love

Birds will sooner be silent in the Spring, cicadas in summer, an Arcadian hound turn his back on a hare, than a woman refuse a young man's flattering words. (Ars Amatoria I)

Invita la sua Donna alle delitie della campagna
from *Scherzi e canzonette*, op. 5 (Parma 1622)

Biagio Marini

1594–1663

...unhappy man, you're roasting in the midst of Etna, make it seem to your girl that you're chillier than ice: and if you're grieving deeply, look happy, lest she see it, and laugh, when tears come to you. (Remedia Amores)

Ojos, pues me desdeñais

José Marín

c.1619–1699

You only need to journey far, though strong chains hold you back, and start to travel distant ways: you'll cry, and your lost girl's name will oppose it, and your feet will often stop you on the road: but the less you wish to go, the more you should go: endure it, and force unwilling feet to run. (Remedia Amores)

Partenza
from *Affetti amorosi* (Venezia 1618)

Giovanni Stefani

fl.1618–1626

If she's not charming or courteous enough, at your loving, endure it and persist: she'll soon be kinder. You can get a curved branch to bend on the tree by patience: you'll break it, if you try out your full strength. (Ars Amatoria II)

Augellin
from *Arie a una voce* (Venezia 1620)

Stefano Landi

1587–1639

Corriente dicha la Cuella
Corriente echa para Don Pedro de la Mota
from Il primo libro (Napoli 1650)

Andrea Falconieri
1585/6–1656

While strength and years allow, sustain the work: bent age comes soon enough on silent feet.
(Ars Amatoria II)

La vecchia innamorata
from Scherzi e canzonette, op. 5 (Parma 1622)

Biagio Marini

Quotes from *The Love Poems: The Amores, Ars Amatoria and Remedia Amoris*,
translated by A. S. Kline © 2001

I've always loved, and if you ask me now, too, what I do, I love.

Already around Christ's birth, Ovid makes an attempt at instructing mankind in love when writing his famous works *Ars amatoria* and *Remedia amoris*. Nevertheless, reading the lyrics of seventeenth-century songs – and looking at our current situation – it seems that all the years that have passed between Ovid, the seventeenth century and today did not bring any improvement. Ovid too seems to be well aware of the fact that he is teaching something not quite teachable, when combining the formal structures of a didactic poem with an elegy, giving a keen characterisation of human behaviour full of humour and irony. Probably because of love's uncontrollable nature, love remains one of the most important subjects in music until today. This is why this text does not focus on the stylistic similarities of the pieces in our programme (they were composed in seventeenth-century Italy and Spain, the Italian instrumental pieces being a link as they contain Spanish elements) but on the contents of the lyrics. Combining each of them with quotes from Ovid, we want to draw the listener's attention to the texts that lead a way from courting a lady (*Invita la sua Donna*) to enduring disdainful looks (*Ojos*), to having to leave the beloved (*Partenza*), to finding new hope (*Augellin*) and in the end to being chased by an old lady while not being able to win over the young one (*La vecchia*).

Elisabeth Tomani

***Invita la sua Donna alle delitie della
campagna***

Vieni vieni Licori,
Lascia lascia gli orrori,
Fuggi fuggi l'ombre selvaggio,
Torna torna in queste piaggie,
Ecco poggi e campi aurati
Fresche selve adorni prati,
Spira qui d'Amor il vento
E garrisce onda d'argénto.

Prendi prendi i miei baci,
Stringi stringi i tuoi lacci,
E qui unisca fedele Amore,
Seno à seno, e core à core;
Ne sia mai che ci divida
Tempo edace, ò morte infida,
Ma sia sol tomba gradita
Questa à noi culla fiorita.

Ojos pues me desdeñais

Estribillo:

Ojos pues me desdeñais
No me mireis
Pues no quiero que logreis
El ver como me matais.

Cese el çeño y el rigor
Ojos mirad que es locura
Arriesgar buestra hermosura
Por hazerme un disfavor
Si no os corrige el temor
De la gala que os quitais:
Ojos pues

Y si el mostraros severos
Es no más que por matarme
Podeis la pena escusarme

***He invites his lady love to share in
the delights of the countryside***

Come away, Lycoris,
Leave, leave the horrors,
Flee, flee the savage shades
Return, come back to these parts:
See the golden hills and fields,
The cool woods, the flow'ry meadows,
Here blows the wind of love,
Here babbles the silv'ry brook.

Take, take my kisses,
Tie me, tie me with your bonds,
Here may true love be united,
Breast to breast and heart to heart;
Let no-one and nothing divide us,
Ravenous time nor treacherous death,
And may this hillock, flowering for us,
Be our pleasing tomb.

Eyes that disdain me

Refrain:

Eyes that disdain me,
Do not look at me,
For I do not want you to be able
To see how you are killing me.

Leave off from frowns and stern
looks,
See, eyes, what madness it is
To risk your beauty simply
For the sake of showing me your
disfavour.
If you are not discouraged by fear
Of losing your loveliness,

And if your stern look
Is only intended to kill me,
You can spare me the agony,

Pues moriré de no veros
Pero si no e de veros
Que de mí os compacezcais.
Ojos pues

Partenza

Mi parto e nel partir ti dico amore
Ch'ingiustamente tu mi dai dolore
Essendot'io fedele
Bona notte crudele.

Mi parto, e nel partir vuo passo, passo
Ti raccomando il cor ch'in pegno lasso
Ben mio poche parole
Bonna notte mio sole.

Mi parto, e nel partire vò piano piano
Ti bacio il piede, e l'una, el'altra mano
Quest'alma a te s'inchina
Bona notte Regina.

Mi parto, e lo mio spirto va gridando,
E questo afflitto cor ti raccomando
E nell'ultimo à Dio.
Bona notte cor mio.

Augellin

Augellin
Che'l tuo amor
Segui ogn'hor
Dal faggio al pin;
E spiegando i bei concerti
Vai temprando
Col tuo canto i miei lamenti.

Il mio Sol
Troppo fier,

For I will die from not seeing you.
But if I may not see you,
Have pity on me:

Parting

I go my way, and as I go I say, my love,
That you pain me unjustly,
For I am faithful to you.
Good night, cruel one.

I go my way and going step by step
I entrust you my heart and leave it as a
pledge.
My good one, few words:
Good night, my sun.

I go my way, and going slowly, slowly,
I kiss your foot and one hand and then
the other:
My soul bows down before you,
Good night, queen.

I go my way, and as I go my spirit cries,
And this my wretched heart I entrust
to you,
And in my last adieu.
Good night, my heart.

Little bird

Little bird,
You that constantly
Follow your love,
From the beech to the pine:
By spreading your beautiful harmony
You soothe
My laments with your song.

My sun,
Too proud,

Troppo altier,
Del mio gran duol
Clori amata, Clori bella,
M'odia ingrata
A' miei prieghi empia e rubella.

Non sia più
Cruda no,
Morirò
S'ella è qual fù;
Taci, taci, che già pia
Porge i baci,
Al mio labro l'alba mia.

Segui augel
Né sdegnar
Di formar
Canto novel;
Fuor del seno amorosetto
Mostra à pieno
La tua gioia, il mio diletto.

La vecchia innamorata

Una vecchia sdentatt'e bavosa,
Gobette rognosa di me innamorà.
Una putta polita e galante,
D'aspetto prestante,
fuggendo mi va,
Tal che sprezzo chi m'ama e m'adora,
Languisco per una che morte mi dà,
Ah, ah, dimmi Amor che sarà.

Collarini, camise e stringhette,
Mutande, e calzette la Vecchia mi dà,
E la Putta mi dona dolori,
Travagli, e rancori,
che strugger mi fa;

Too haughty
For my great pain,
My fair beloved Chloris
Hates me, the ungrateful one
Hard and unhearing despite my pleas.

May she no longer
Be cruel, no no,
I shall die
If she remains as she was.
Be silent, be still, for now she is true,
She gives me kisses,
On the lips, my dawn!

Sing on, little bird,
Do not disdain,
To sing
A new song:
From your loving breast,
Sing to the full
Of your joy, of my delight!

An old woman in love

A toothless old woman has fallen in love
with me,
A hunchback dribbler covered in scabies.
A clean and courteous girl,
Good-looking too,
Is running away from me.
So I despise the one who loves and adores
me
And long for the one who is putting me to
death.

Ah tell me, Amor, what is going to happen?

The old woman gives me collars and
shirts,
Shoelaces, underwear and socks,
And the girl gives me pain,
Afflictions and anxiety,

Tal che sprezzo la roba e l diletto,
Seguendo l'ingiuria, l'affanno 'l dispetto.
Ah, ah, fammi Amor, fortuna!

Mille gonne, mill'acque, mill'arti,
In tutte le parti la Vecchia si fa,
E la Putta polita e modesta,
Né in viso né in testa
sporchezza si dà,
Tal che è meio morire per Fia,
Che viver per Vecchia dipinta e polia.
Ah, ah, fammi Amor, fortuna!

Which is driving me to ruin,
So that I spurn the whole lot and shun
pleasure,
And run after rejection, disquiet and
insult.
O Amor, give me good fortune!

With thousands of skirts, of waters, of
tricks,
The old woman is busy on all her parts.
And the girl, clean and modest,
Doesn't put anything
On her face or on her head.
So I'd better die for a maiden
Than live for a bedizened old crone.
O Amor, give me good fortune!

Translations by John Nicholson, Karin Zeleny and Sophie-Francis Kidd

Ensemble **inflammabile** was founded 2018 in Linz, where all four members studied at Anton Bruckner Privatuniversität. From the beginning, they focused on searching for repertoire and creating arrangements to meet the requirements of their instruments, which led them to the performance of little-known music. Another important aim is to perform lively music that tells stories to the audience. Together they attended masterclasses with Emma Kirkby, Paul O'Dette, Michael Form, Gemma Bartignoli, Gaetano Nasillo and Ryo Terakado, among others. In late 2018 they were granted a scholarship from Anton Bruckner Privatuniversität. In August 2019 they were awarded the second prize and the audience award at the XX Biagio-Marini-Competition in Neuburg, Donau, leading to concerts in Germany and Austria. In December 2019 they performed at Brucknerhaus Linz. Participation in two further competitions followed in summer 2021, both with successful results: at the Concorso Internazionale di Musica Antica Maurizio Pratola *inflammabile* was awarded the second prize, followed by invitations to play concerts in Italy. And at the international H.I.F. Biber Competition, *inflammabile* won a concert at Wiener Konzerthaus, where they will also perform an interactive concert for families.

ENSEMBLE L'AMINTA (Austria)

Jasmin Vorhauser *recorder*

Aliona Kalechyts-Pietrowskaja *violin*

Karin Hannisdal *cello*

Julian Gaudio *harpsichord*

THE DUSK OF THE TRIO SONATA

Trio Sonata in A minor, Wq 148

Allegretto, Adagio

Carl Philipp Emanuel Bach

1714–1788

Sonata III in D major, op. 2

Allegro

Giovanni Battista Sammartini

1700/1–75

Trio Sonata in D minor, op. 4 no. 1

Adagio, Allegro ma non troppo

Jean-Marie Leclair (l'aîné)

1697–1764

Trio Sonata in G minor, BeRI 101

Largo, Allegro

Johann Helmich Roman

1694–1758

Around the middle of the eighteenth century the musical language began slowly developing into the so-called *galant* and sensitive style. The trio sonata especially starts to free itself from the all-pervading influence of Corelli. The architectural complexity and pureness of the form which characterises Corelli's composition is now replaced with a new focus on the expression of emotions and states of mind. Music should address the listener directly, touch him, as in the quote from C.P.E. Bach: 'We must play from the soul, not like trained birds'. His Trio Sonata in A minor is a good example of a profound appeal to the listener, be it the excited theme of the first movement or the endless sighing of the Adagio: the composer starts speaking in his own, personal language.

On the other hand, the music becomes more descriptive and all together more concerned with the simplicity of the musical structure, turning its back on counterpoint. This is very noticeable in the music of Sammartini whose melodic phrases already have the symmetry and grace which will characterise the so-called classical style. And even in this late phase the genre never loses its founding principle of the contrast between opposing voices – the *stile concertato*.

But the idea of two upper voices challenging each other is not appealing to the ideal of the Viennese classic which expresses the idea of contrast only through the juxtaposition of themes in the sonata-form. So the trio sonata, although representing the major chamber music genre of the Baroque era, will not survive the end of the eighteenth century.

© Julian Gaudiano & Aliona Kalechyts-Pietrowskaja

The ensemble **L'Aminta**, consisting of Aliona, Jasmin, Karin and Julian, was started with a common interest in historical performance, sharing a profound musical understanding. Together they create interpretations showing the richness of affects and sound-stylistic nuances in the chamber music of the seventeenth and eighteenth century, each musician bringing their personal expertise to L'Aminta's approach to Baroque soundscapes.

Since completing her performance studies, violinist Aliona Kalechyts-Pietrowskaja has been engaged in studying early string instruments and the acoustic and technical effect of historical violin positioning. Jasmin Vorhauser complements the ensemble with her flutes. Her field of interest is the study of affect in the Baroque periods, and the broad field of key characteristics. Being an enthusiastic and experienced chamber musician, cellist Karin Hannisdal works to create a stable foundation on which the ensemble can build. Julian Gaudiano has, since his harpsichord studies, explored the diversity of sound and harmony in the various national styles and epoques of thoroughbass playing.

Together, the ensemble puts into practice an interpretation based on emotional affect and academic and intellectual grounds, and an earnest desire to share this interpretation with audiences.

In September 2021, L'Aminta won third prize in the International Berlin Bach Competition.

FAIR ORIANA (UK)

Angela Hicks, Penelope Appleyard *sopranos*

Harry Buckoke *viola da gamba*

Sam Brown *lute*

THE TRIALS & TRIUMPHS OF ORIANA

Extract from Psalm 118

Mr Dowland's Goodnight

John Dowland 1563–1626

Go ye my canzonets

Thomas Morley 1557/8–1602

Fain would I change that note

Tobias Hume ?1569–1645

The Lady Oriana

John Wilbye 1574–1638

Extract from 'The doubt of future foes'; text by Queen Elizabeth I

Time Stands Still

Dowland

Dear if you change

Dowland

Love's Farewell

Hume

O sweet woods

Dowland

The Trials & Triumphs of Oriana is an exploration of the public and private faces of Queen Elizabeth I, and celebrates the music of John Dowland in particular. Inspired by the madrigal collection *The Triumphs of Oriana* (1601) we have selected confident, whimsical, and lighthearted music to represent her image in public and at court (referred to as her 'triumphs'). We then contrast this with more intimate, domestic music to represent her private self, her inner turmoil and varied troubled relationships (her 'trials'). Through song, instrumental music and spoken word (including some of Elizabeth's own writing) we present our ideas on both 'halves' of the same person, journeying from the public monarch to the private woman, until we end with both side by side: The Trials and Triumphs of Oriana.

Extract from Psalm 118

A Domino factum est istud

Et est mirabile in oculis nostris.

This is the Lord's doing, and it is marvellous in our eyes.

Go ye my canzonets to my dear darling
And with your gentle dainty sweet accentings
Desire her to vouchsafe these my lamentings
And with a crownet of her rays supernal
To adorn your locks and make your name eternal.

Fain would I change that note to which fond love has harmed me
Long, long to sing by rote, fancying that has harmed me.
Yet when this thought doth come, love is the perfect sum of all delight.
I have no other choice, either for pen or voice to sing or write.
Oh love they wrong thee much that say thy sweet is bitter
When thy ripe fruit is such as nothing can be sweeter.
Fair house of joy and bliss, where truest pleasure is I do adore thee.
I know thee what thou art, I serve thee with my heart and fall before thee.

The Lady Oriana was dight all in the treasures of Guiana;
And on her Grace a thousand, thousand Graces tended:
And thus sang they, fair Queen of peace and plenty;
The fairest queen of twenty:
Then with an olive wreath, for peace renowned,
Her virgin head they crowned: Which ceremony ended,
Unto her Grace the thousand Graces bended.
Then sang the shepherds and nymphs of Diana,
Long live Fair Oriana.

The doubt of future foes exiles my present joy,
And wit me warns to shun such snares as threatens mine annoy;
For falsehood now doth flow, and subjects' faith ebb,
Which turn to rain of late repent by changed course of winds.

Time stands still with gazing on her face,
Stand still and gaze, for minutes, hours and years, to her give place:
All other things shall change, but she remains the same,

Till heavens changed have their course and Time hath lost his name.
Cupid doth hover up and down blinded by her fair eyes,
And Fortune captive at her feet contemn'd and conquered lies.

Dear if you change I'll never choose again.
Sweet, if you shrink, I'll never think of love.
Fair, if you fail, I'll judge all beauty vain.
Wise, if too weak, moe wits I'll never prove,
Dear, sweet, fair, wise,
Change, shrink, nor be not weak.
And on my faith, my faith shall never break.

O sweet woods, the delight of solitariness,
O how much do I love your solitariness.
From fame's desire, from love's delight retired
In these sad groves an hermit's life I led.
And those false pleasures which I once admired
In sad remembrance of my fall I dread.
To birds, to trees, to earth impart I this.
For she less secret and as senseless is.

Fair Oriana is known for the clear sound of its sopranos Angela Hicks and Penelope Appleyard. Angela, Penelope, Harry Buckoke and Sam Brown are members of Emma Kirkby's Dowland Works, where they joined forces upon discovering a strong musical connection and a desire to create something unique. They enjoy devising and presenting entertaining chamber concerts with a hint of theatre, often celebrating the music of the English Renaissance. They first performed together in 2019 and have since performed in concert series around the UK and internationally. The singers collaborated with Opera Settecento on an historically informed production of Handel's *Aminta e Fillide*, to critical acclaim, and later appeared at Vienna's Konzerthaus where they are due to return this year. In 2021 they released debut album *Two Voices*, which features every member of Fair Oriana, is centred around Morley's Twelve Canzonets to Two Voices, and contains three contemporary commissions. The live-streamed launch was watched internationally, and tracks were played on BBC Radio 3 and by Classic FM. They were selected for the International Young Artist Presentation 2020-21, and are Making Music Selected Artists.

ENSEMBLE AUGELLETTI (UK)

Olwen Foulkes *recorders*

Ellen Bundy *violin*

Carina Drury *cello*

Toby Carr *lutes*

Benedict Williams *chamber organ*

THE LIBRARY OF A PRUSSIAN PRINCESS

Fugue in D major

Anna Amalia, Princess of Prussia

1723–87

Trio sonata in F major, op. 2 no. 4

George Frederic Handel

Larghetto – Allegro – Adagio – Allegro –

1685–1759

Allegro

Trio sonata in C major, H. 571

Carl Philipp Emanuel Bach

Allegro – Adagio – Allegro

1714–88

‘Music is always my greatest pleasure, and the only thing with which I occupy myself’ wrote Anna Amalia in 1762. Princess of Prussia and Abbess of Quedlinburg, Anna Amalia’s astonishing musical life as a composer, a patron, an organist, a promoter, and a curator of musical scores made her contribution to the musical life of eighteenth-century Berlin deep and multifaceted. In 1758 she employed Johann Philipp Kirnberger (1721–83) as her music teacher and wrote several fugues as part of her study. Preserved in her floral green notebook, her fugue which opens our programme is jubilant and uplifting.

From 1740, Anna Amalia copied, collected and commissioned manuscripts of music that she had a curiosity in learning or hearing. Her personal library of c.600 handwritten manuscripts is completely unique and reveals the musical taste of someone fascinated by the workings of contrapuntal chamber music. The manuscripts that we used to prepare the trio sonatas by Handel and C.P.E. Bach for this programme date from 1770–80 and were preserved in Anna Amalia’s collection.

The Handel Trio Sonata was probably written c.1718–20 and its singing *Larghetto*, three-part fugue in the fourth movement, and witty gigue make it one of Handel’s most exuberant trio sonatas.

Anna Amalia appointed C.P.E. Bach as her kapellmeister in 1767, and his Trio Sonata in C major is a glorious example of late-Baroque chamber music. The light-hearted first movement gives way to a tragic Adagio, whilst the final movement encapsulates the chatty social dialogue of chamber-music making.

© Olwen Foulkes

Founded by recorder player Olwen Foulkes, **Ensemble Augelletti** explores Germanic and Italianate chamber music from the first decades of the eighteenth century. The name Augelletti means 'little birds' and references the aria 'Augelletti che cantate' that comes from the first act of Handel's opera *Rinaldo*. The ensemble has performed on BBC Radio 3's In Tune and Early Music shows, in several UK arts festivals; London, Brighton, and York early music festivals, and were winners of the FBAS young artist competition in Italy in 2019. Our debut CD of trio sonatas entitled *The Library of a Prussian Princess* (released on Barn Cottage Records) was launched at Conway Hall in February 2022.

Recent programmes include 'A Spring in Lockdown' (NCEM, Spring 2021), 'New Beginnings' (London Sound Gallery, Autumn 2020), 'Arcadian Wilderness' (Brighton Early Music Festival, Autumn 2020) and 'Theatre Stories' (The Foundling Museum, 2021). Our next project, 'Pick a Card...' which explores the historical playing cards collection housed in the British Museum will be released in collaboration with Voces8 Foundation and Brighton Early Music Festival throughout 2022.

PROTEAN QUARTET (Germany)

Javier Aguilar, Edi Kotler *violins*

Ricardo Gil *viola*

Clara Rada *cello*

TEMPUS OMNIA VINCIT

Mille Regretz

Josquin des Prez 1450–1521

String Quartet no. 13 in A minor, D 805

Franz Schubert 1797–1828

(*Rosamunde*)

i. *Allegro ma non troppo*

ii. *Andante*

‘A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.’

‘Tempus omnia vincit’ unites two pieces that are distant in time but connected through their harmonic relationship, the strength of the word and the union of four voices.

Throughout the history of music, thousands of listeners have been moved by the evocative power of these two pieces. *Mille Regretz*, attributed to Josquin des Prez, is one of the most moving songs of the Renaissance period. The Phrygian mode establishes a lamenting and mournful character which in this case serves as a prelude to the Quartet, D 805 by Franz Schubert, author of hundreds of songs during his lifetime. Written in A minor, Schubert composed this quartet in 1824 (the year in which he also composed some of his best-known works, such as the Quartet no. 14 and the Octet, D 803) in a deep depression due to the advanced stage of the illness that would cause his death. Probably his addictive melancholic character finds its expression here. He records this in these words to his friend Leopold Kupelweiser: ‘I feel the most unfortunate, the most miserable being in the world. Think of a man whose health will never return and who, out of despair at the fact, makes it worse instead of better.’

© Ricardo Gil Sánchez

The **Protean Quartet** was formed in 2018 in Basel, moved by their curiosity and passion for the historically informed practice movement. The ensemble is mainly focused on the rediscovery of the stylistic, rhetorical and technical aspects of the musical language from the classical and pre-Romantic period. A deep interest in the combination of authenticity and meaningfulness, aims to establish a fresher musical speech style.

Members of the quartet have studied at several European music colleges and been strongly influenced by diverse performers and ensembles. The quartet has performed in important festivals in Spain, Germany and Switzerland, including the Oude Muziek Festival in Utrecht 2019 (Groote Zaal, Tivoli Vrendenburg) FIAS 2021 and last summer made its debut in the Festival de Saintes 2021 with music by Haydn, Canales, Mendelssohn and Beethoven. The Protean Quartet was awarded the first prize at the Biagio-Marini International Competition 2020.

As well as their dedication to the quartet repertoire, the members play regularly with leading Baroque ensembles such as Akademie für Alte Musik Berlin, Balthasar Neumann Ensemble, Collegium Vocale Gent, Il Convito, Diletto Musicale and Geneva Camerata, among others. They are also committed to broadening audiences with their creation of interdisciplinary performances, blending dance, visual art and music. In 2021 the quartet recorded its debut CD with the classical music label Eudora Records.

PALISANDER (UK)

Lydia Gosnell, Miriam Monaghan

Caoimhe de Paor, Teresa Wrann *recorders*

BEWARE THE SPIDER!

Antidotum Tarantulae
(with verse by Miriam Monaghan)

Recorded by **Athanasius Kircher**
1602–80

Canzon Seconda: *La Lusignola*

Tarquinio Merula 1595–1665

The Nightmare Concerto after Flute Concerto,
'La Notte', RV 439

Antonio Vivaldi
1678–1741

arr. Miriam Monaghan

(Largo) – Allegro – Largo – Allegro

Tarantellas II (arr. Miriam Monaghan)

Sources:

La Carpinese
from *Magnes siue de arte magnetica* (Rome 1641)

Athanasius Kircher

Tarantella Del Gargano

Traditional Apulian

[Ground Bass] La Tarantelas
from The Saldivar Codex no. 4 (Madrid c.1732)

Santiago de Murcia
1673–1739

Il Vostro Dipartir

Maddalena Casulana
c.1544–c.1590

Tarantellas I (arr. Miriam Monaghan)

Sources:

Tarantella Napoletana
from *Magnes siue de arte magnetica* (Rome 1641)

Athanasius Kircher

Tarantellas
from the Saldivar Codex no. 4 (Madrid c.1732)

Santiago de Murcia

Tarantella Italiana
from *Tarantisimo Observado...* (Madrid, 1787)

Francisco Xavier Cid

In the midst of Renaissance advancements, seventeenth-century Italy saw Galileo's discovery of Saturn's rings, Stradivarius crafting his first violin, and Monteverdi composing *L'Orfeo*. At a time when human knowledge and understanding of the world around them was developing with increasing speed, the continued belief in curing spider bites with music seems all the more extraordinary.

In this snapshot of their Beware the Spider! programme, Palisander explores the phenomena of Tarantism: an hysterical disorder believed to be the result of a tarantula's bite. It had a sovereign cure: music. According to folklore, the single method of survival, once bitten, was to expel the spider's poison through sweat, by dancing a tarantella: a dance that could last for hours, if not days, at a time.

There are numerous accounts and studies into this phenomenon by Early Modern polymaths. Athanasius Kircher's *Magnes sive de arte magnetica* (Rome 1641) includes a chapter on tarantism so integral to his research it was republished in further volumes for more than 50 years. Kircher recorded a number of the tarantella melodies he encountered, including *Antidotum Tarantulae*, the only surviving example notated for multiple parts, which opens the programme. The additional two sets of Tarantellas heard here have been reconstructed by the ensemble from surviving melodic quotations, and arranged in the simplistic and cyclical harmonic style described by Kircher. Moving through several dances each, they mirror the seventeenth-century musician's plight to discover which of the traditional melodies may prove to have curative effects!

© Miriam Monaghan

Palisander prides itself in presenting imaginative, historical programmes with a wide range of repertoire, and performing largely from memory, on recorders up to six feet tall. Devising their own choreography, as well as writing new compositions and unique arrangements for the ensemble, the group's members are keen ambassadors for the recorder's versatility. This is brought to life in the exciting theatrical concerts for which Palisander is known.

The quartet is delighted to have been selected to join the prestigious EEEmerging Scheme. Palisander has had several competition successes: joint winners of the London International Exhibition of Early Music's inaugural Early Music Young Ensemble Competition, 2018; finalists in the prestigious Royal Overseas League Mixed Ensembles Competition 2019; Golden Medal winners in the Manhattan

International Music Competition, 2019. The quartet's international concert performances include Ireland, France, Italy, Greece, Japan and Russia.

Palisander has featured on radio, including BBC Radio 3. In 2017, the group's album, *Beware the Spider!* received a 4-star review from *BBC Music Magazine*. Classic FM featured a live-performance film of Palisander, which received over 4.6 million views!

APOTROPAÏK (France)

Clémence Niclas *recorders, voice*

Louise Bouedo-Mallet *bowed fiddle*

Marie-Domitille Murez *gothic harp*

Clément Stagnol *medieval lute*

BELLA DONNA

A chantar m'er de so qu'eu non volria
from *Le Chansonier du Roi*
(Paris c.mid-13th century)

Comtessa de Dia
c. late 12th–early 13th century

Can l'erba fresch

Bernart de Ventadorn
c. 1130/40–c. 1190/1200

Honte, paour, doubtance
Codex Faenza Biblioteca Comunale

Guillaume de Machaut
c. 1300–1377

Santa Maria amar
Cantiga de Santa María, no. 7

Anonymous 13th century

Isabella
(London, British Library c. 1400)

Anonymous 14th century

The figure of the 'Bella Donna' echoes courtly love, which praises an idealised and coveted woman. However, woman also embodies the poisonous and deadly flower, although sublime. In the field of botany, belladonna or Deadly Nightshade characterises an engaging but poisonous fruit, also well known to witches for the preparation of their hallucinogenic ointments. What more appropriate metaphor could there be to illustrate the ambiguity of the female figure in the medieval imagination?

Exploring the linguistic and cultural diversity of Europe of the thirteenth and fourteenth centuries, this transversal programme reveals a mosaic of fascinating female figures. Thus, the secular songs performed here depict complex psychological portraits. By their actions or crimes, these women overturn the existing world order.

The spiritual repertoire also spotlights fascinating female characters. The summoned means of expression are similar, whether it is to sing the beloved woman in the tradition of courtly lyricism or the Virgin's praises, as in the famous *Cantigas de Santa María*.

'*Temperance, Charm, Torment*': on the thread of these female figures, music discovers various styles of writing. Starting from a *canço* composed by a *trobairitz*, the troubadour's female alter ego, the works progress through monodies and polyphonies of the thirteenth and fourteenth centuries.

**A cantar m'er de so qu'eu non
voiria,**

Tant me rancun de cel cui sui amia ;
Quar ieu l'am mas que nulha res que
sia ;
Vas lui no m val merces ni cortezia,
Ni ma beutatz, ni mos pretz, ni mos
sens ;
Qu'en aissi m sui enganada e trahia
Com s'ieu agues vas lui fag falhimen.

I will sing as I would prefer never to
sing,
I suffer so because of him, my beloved,
For I love him above all else that could
be;
Neither pity nor courtesy can move
him,
Neither could my beauty, my worth,
nor my wit
Prevent me being deceived and betrayed
As I would have been, were I of lower
state.

D'aisso m conort quar anc non fis
falhensa,
Amicx, vas vos, per nulha captenensa ;
Ans vos am mas non fetz Seguis Valensa,
E platz mi fort que ieu d'amor vos vensa,
Lo mieus amicx, quar etz lo plus valens ;
Mi faitz orguelh en digz et en parvensa,
Et etz humils vas totas autras gens.

I console myself that I have failed in
nothing;
My love, I have never hurt you in any
manner,
I love you as much as Seguis loved
Valenssa.
I liked to dream that my love had won
you over,
Best beloved, for you are the most
valiant;
You are arrogant in word and deed
towards me
Although you are pleasant to other
people.

Ben m meravil com vostre cors
s'orguelha,
Amicx, vas me, don ai razon que m
duelha ;
E non es dregz qu'autra domna us mi
tuelha,
Per nulha re que us fassa ni us acuelha,
E membre vos quals fo comensamens
De nostr' amor : ja dame dieus non
vuelha
Qu'en ma colpa sis departimens.

Valer m degra mos pretz e mos
paratges,
E ma beutatz, e plus mos fis cortages,
Per qu'ieu vos am, lai on es vostr'
estatges,
Esta chanso que me sia messatges :
leu veulh saber, lo mieus belhs amicx
gens,
Per que m'etz vos tan fers ni tan
salvatges,
No sai si s'es orguelh o mais talens.

Mas tant e plus vuelh li digas, messatges,
Que trop d'orguelh fa mal a manhtas
gens.

Honte, paour, doubtance de
meffaire,
Attemprance mettre en sa volenté,
Large en refus et lente d'ottroy faire,
Raison, mesure, honneur et honnesté
Doit en son cuer figurer,
Et mesdisans seur toutes riens grever
Et en tous fais estre amoureux couarde,
Qui de s'onneur vuet faire bonne garde.

Sage en meinteing, au bien penre
exemplaire,
Celer à point s'amour et son secré,

I am astonished that your heart is so
arrogant,
My love, for I too have reason to be
hurt;
It is wrong for another love to rob me
of you,
Words and promises from others
matter little;
Remember how our love began;
May the Lord God grant that
This separation not be my fault.

I show you my worth and nobility of
soul,
My beauty and my courage as well,
I send this song to you so that
It can act as my messenger;
I wish to know, best of all my friends,
Why you are so distant and cruel to me,
If it comes from pride or bad faith.

More than that, let this message tell you
That too much pride is the downfall of
many.

Shame, fear, uncertainty to miscarry,
moderates his course,
generous in refusal and slow in
bestowing, reason, measure, honour and
honesty
must be in his heart,
and paying no heed to scandal
and in all deeds to be a loving coward,
who would guard well her honour.

Wise in behaviours, setting a good
example, concealing his love
and not wanting to attract

Simple d'atour et non voloir attraire
Pluseurs à li par samblant d'amité,
Car c'est pour amans tuer,
Foy, pais, amour et loyauté garder,
Ce sont les poins que dame en son cuer
garde,
Qui de s'onneur vuet faire bonne garde.

Quar quant amours maint en cuer
debonnaire,
Jeune, gentil, de franchise paré,
Plein de cuidier et de joieus affaire
Et de desir par plaisence engentré,
C'est trop fort à contrestier,
Qu'il font souvent sens et mesure
outrer;
Pour ce adès pense à ces poins et
regarde
Qui de s'onneur vuet faire bonne garde.

Santa Maria amar
devemos muit' e rogar
que a sa graça ponna
sobre nos, por que errar
non nos faça, nen pecar,
o demo sen vergonna.

Por ende vos contarei
d'un miragre que achei,
que por u~ abadessa
fez a Madre do gran Rei
ca, per com' eu apres' ei,
era xe sua essa.
Mas o demo enartar
a foi, porque empreñar
s' ouve dun de Bolonna
ome que de racadar
avia, e de guardar,
seu feit' e sa besonna.
Santa Maria amar...

others by semblance of friendship,
for it is for a lover to kill;
faith, peace, love and loyalty to keep;
these are the matters a lady keeps in
her heart, who would guard well her
honour.

For as much as love rests in a kindly
heart, young, gentle, frank,
opened in thought and joyful in deed
and desirous to please,
it is too strong to gainsay,
that often they go beyond sense and
measure; then think on this and
remember
who would guard well her honour.

We should truly love
Our Lady, and pray her
to send us her grace,
so that the shameless
Devil lead us not
into sin and error.

On this theme I will tell you
of a miracle of which I heard,
which the mother of the great King
performed for an abbess
because, so I was told,
she was devoted to Her.
But the Devil ensnared her
so that she fell pregnant
by a man from Bologna
who was charged with
her accounts
and business.
We should truly love our lady...

As monjas, pois entender
foron esto e saber,
ouveron gran lediça,
ca, porque lles non sofrer
quería de mal fazer,
avian lle maiça.

E forona acusar
ao Bispo do logar,
e el ben de Colonna
chegou i, e pois chamar
a fez, vo sen vagar,
leda e mui risonna.
Santa Maria amar...

O Bispo lle diss' assi:
'Dona, per quant' aprendi,
mui mal vossa fazenda
fezestes, e vin aqui
por esto, que ante mi
façades end' emenda.'
Mas a dona sen tardar
a Madre de Deus rogar
foi, e, come quen sonna,
Santa Maria tirar
lle fez o fill' e criar
lo mandou en Sansonna.
Santa Maria amar...

Pois s' a dona espertou
e se guarida achou,
log'ant' o Bispo vo,
e el muito a catou
e desnua-la mandou,
e pois lle viu o so,
começou Deus a loar
e as donas a brasmar,
que eran d'ordin d'Onna,
dizendo: "Se Deus m'anpar,
por salva poss' esta dar
que non sei que ll' aponna."
Santa Maria amar...

When the nuns learned
of this, there was
great rejoicing
for since the abbess was loath
to pardon their misdeeds
they bore her much ill-will.
And they denounced her to
their bishop
who came straightway from Cologne
and when he had her summoned,
she same unhurried,
happy and smiling.
We should truly love our lady...

The bishop spoke to her thus:
'Madam, so I have heard
your conduct has been very
bad; and this is why I have come
so that in my presence
you can make amends.'
But the abbess straightway
went to entreat the Mother of God
and, as she slept,
Our Lady had the child
taken from her body
and sent it to be raised in Soissons
We should truly love our lady...

Then the abbess awoke
and found herself restored
and she at once went to the bishop.
And he examined her closely
and had her disrobed.
And when he saw her naked body
he began to praise God
and to berate the nuns
(who were of the order of Oña)
saying: 'As God is my witness
this lady can be declared faultless
for I can find nothing against her'.
We should truly love our lady...

'Apotropaique' is a French adjective used to indicate something that keeps evil away. It is under this evocative name that the members of the **ApotropaiK** ensemble chose to unite around their passion for medieval music. They met at the Conservatoire National Supérieur de Musique de Lyon and were taught by some of the greatest specialists in the medieval repertoire.

Their first steps on stage were at the Cluny medieval music centre in Paris in November 2016. Then, after winning the first prize of the Journées de musiques anciennes de Vanves competition in November 2017, they were invited to several festivals and concert venues in France and Europe.

The repertoire of the ensemble goes from the twelfth century to the fifteenth, from the first troubadour songs to the birth of Renaissance music. The ensemble is particularly interested in instrumental or vocal monodies such as the French and Italian estampies or the *Cantigas de Santa Maria*. Its members also like to go deep in the performance of the polyphonic repertoires of the fourteenth and fifteenth centuries by playing the instrumental diminutions of the *Faenza Codex* or the *Buxheimer Orgelbuch*, the Bourgogne court songs or the melodies of the heart-shaped songbook.

HARMOS WINDS (Netherlands)

Georgia Williams *flute*

Karolina Szymanik *oboe*

Théo Couillez *clarinet*

Nicolas Roudier *horn*

Bernat Gili *bassoon*

FRENCH ROOTS: BIRTH OF THE WIND QUINTET

Wind Quintet no.2 in D minor

i. Allegro Espressivo

Giuseppe Maria Cambini

1746–1825

Wind Quintet in E flat major, op. 88 no. 2

iii. Poco Andante-Grazioso

iv. Finale-Allegretto

Antoine Reicha

1770–1836

This recital is structured around music by two composers who played a major role in the development of the wind quintet in the early nineteenth century.

Born in Italy, Giuseppe Maria Cambini settled in Paris in 1770, where he spent most of his career. As a very active composer, he wrote, inter alia, over 150 string quartets. Around 1802, he composed three wind quintets, known today as the first works ever written for this formation. They are dedicated to Jean-Xavier Lefèvre, clarinet teacher at the Paris Conservatoire.

Antoine Reicha was born in Prague and, like Cambini, spent a large part of his musical life in Paris where he settled definitively in 1808. He was appointed professor of counterpoint and fugue at the Paris Conservatoire in 1818. Aiming to provide wind instruments with music of equal quality to that intended for string instruments, he composed no less than 24 quintets between 1810 and 1820.

While it is very likely that Reicha was familiar with Cambini's quintets, his writings in his autobiography suggest that, far from using them as a source of inspiration, he sought instead to invent something truly new:

At the time [...] the effects which a combination of these instruments could produce had not been explored. [...] A new style of composition was necessary for these instruments. [...] Combinations of a particular kind had to be devised in order to strike the listener.

Harmos Winds consists of five musicians from different backgrounds, brought together by a mutual love of the conversational, expressive and boisterous nineteenth-century wind repertoire. They play on original and replica historical instruments, which gives this repertoire a true blend of sound, nuance and colours. In 2021 the ensemble was awarded a grant from the Podium Fonds Kunsten in the Netherlands to complete a regional tour, after which they performed concerts in the south of France in the wider Avignon region. They were engaged to return for a series of concerts in March 2022 in Tarascon.

The members of Harmos Winds are amongst the emerging generation of early music performers, having participated in several projects with renowned orchestras and ensembles in the Netherlands and across Europe. These include the Collegium Vocale Gent Academy, Orchestra of the Eighteenth Century, Freiburger Barockorchester, Holland Baroque, Haydn Philharmonie, Apollo Ensemble and the Youth European Orchestra Hector Berlioz.

PREVIOUS WINNERS

- 2019 First prize: **L'Apothéose**
YEMF Friends Prize: **L'Apothéose**
EUBO Development Trust Prize: **L'Apothéose**
Eeemerging+ Prize: **The Butter Quartet**
Cambridge Early Music Prize: **El Gran Teatro del Mundo**
- 2017 First Prize: **BarrocoTout**
YEMF Friends Prize: **Rumorum**
EEEmerging Project Prize: **Rumorum**
Cambridge Early Music Prize: **Fieri Consort**
- 2015 First Prize: **Sollazzo Ensemble**
YEMF Friends Prize: **Sollazzo Ensemble**
EUBO Development Trust Prize: **Consone Quartet**
EEEmerging Project Prize: **Consone Quartet** and **nexus baroque**
Cambridge Early Music Prize: **Sollazzo Ensemble**
- 2013 First Prize: **Thalia Ensemble**
YEMF Friends Prize: **Duo Domenico**
EUBO Development Trust Prize: **Der Musikalische Garten**
- 2011 First Prize: **Profeti della Quinta**
YEMF Friends Prize: **Encantar**
- 2009 First Prize: **Ensemble Meridiana**
YEMF Friends Prize: **Grand Désir**
- 2007 First Prize: **Le Jardin Secret**
YEMF Friends Prize: **Le Jardin Secret**
- 2005 First Prize: **ensemble fidicinium**
YEMF Friends Prize: **Stile Antico**
- 2003 **Savādi**

- 2001 **Apollo and Pan**
- 1999 **The Private Music**
- 1997 **Voce Poetica**
- 1995 **Amarillis**
- 1993 **Mhairi Lawson** (soprano) & **Olga Tverskaya** (fortepiano)
- 1991 **The Palladian Ensemble**
- 1989 Joint winners: **I Fagiolini** and **Musikfreunde**
- 1987 **The Locke Consort**
- 1985 **Paul Goodwin** (oboe) & **Nicholas Parle** (harpsichord)

2024 COMPETITION

The next York Early Music International Young Artists Competition will take place at the NCEM **10–13 July 2024** (as part of the 2024 York Early Music Festival).

More details will be available at:

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